



RAINBOW ON MARS

By Devon Healey

A Multisensory Dance Theatre Experience
AUGUST 9-20

OUTSIDE
THE MARCH

YOU WON'T BELIEVE YOUR EYES

the
national
ballet of
canada

CREATOR'S NOTE



A few years ago, a friend of mine invited me to their apartment-warming party. With a bottle of tequila in hand, I arrived to find the front door left ajar – the universal sign for “party.” As I was about to push open the door and yell “cheers friends,” I stopped. It was...quiet. Too quiet.

“Hi...” my voice, slightly high-pitched, travelled through the apartment. “We’re in here!” the warm voice of my friend answered and, with the relief of not hearing my own echo, I walked into the living room.

A couch and two arm-chairs were arranged to face the television accompanied by a few floor-pillows. Everyone gathered “around” the television and so I, too, sat on the floor near the screen. A few “hellos” were exchanged, chips were passed and then...it started again. Quiet. I waited, not quite sure of how to “join in.” I turned to the person beside me and, as I was about to say hello, I froze. Their face, illuminated by the bluish-white glow of their phone, looked as though they were entranced. A voice from across the room asked, “Did you get it?” Their eyebrows raised, “Yeah, too funny! I forwarded it to—” they were cut off by someone on the couch who said that they, too, “got it.” “Yes, me too!” someone else said from the direction of one of the chairs and, suddenly, the quiet was punctuated with slight laughs and drawn out “riggghhhtts” as they all stared at their phones. The light from the television flickered as shadows from the screen played over their bodies. I sat, listening to the sounds of sight as my blind eyes grew evermore restless...

The next day I began writing *Rainbow on Mars*.

But first, over coffee, I debriefed, as I always do, the previous night with my love, Nate Bitton. We talked about the weird feeling I was left with and how it might be the makings of a play. Nate listens with so much love and finds the fun in everything. Nate, this show would not be possible without your love, laughter, honesty and charm that only you bring to living and loving in blindness. Thank you.

Next, I called Rod Michalko. When I think about Rod, I get a lump in my throat. My eyes tingle and, if I’m honest, I want to cry. Rod completely “rocked” my life by showing me how to explore blindness in creative and dynamic ways. He shared, and continues to share, his wonder with, and stories of, blindness with me. Our conversations aren’t easy. They’re honest in their anger, sadness, excitement, confusion, joy, conflict...talking with Rod is how I began my journey into blindness. He, too, thought that my evening could be the beginning of a play. Our conversations are woven through this play and his words, wisdom and work continues to inspire me.

That night I may have started writing but really, this story began much earlier. Blind artists and scholars like Thomas Reid, Alex Bulmer, Graham Isador, David Bolt, the late Lynn Manning and many, many others have and continue to tell the stories that only blindness can write. Thank you, for all that you are and all that you do. This play is my contribution to the world that we are building.

I may have started writing the play that evening, but that version is not the one you are about to encounter. I am deeply indebted to Mitchell Cushman and the amazing people

CREATOR'S NOTE

at Outside the March for their unwavering faith in me. Mitchell has spent countless hours talking through ideas, organizing workshops and providing editorial support all while being a wonderful friend. Mitchell, thank you for quite literally EVERYTHING!

To my dear friend, Tanya Titchkosky thank you for introducing me to Disability Studies and for showing me how to find the wonder in everything. Tanya, through your love and support life is far more exciting than I ever could have imagined! Thank you.

Rob Binet, meeting you has been such a gift! Your creativity and openness to blindness has transformed the way I write, move and imagine. Our friendship energises me to continually push beyond the edges of what might be possible. Thank you for bringing dance into my life and for dancing with me.

Vanessa Smythe, thank you for your generosity, editorial ear and poetic support during the development of this script. It has been such a joy getting to know you!

This work is dedicated to my loving parents who passed away during the writing of this play, Gerald and Marilyn Healey. I love and miss you both so, so much.

And finally, this play is for my daughter, Adelaide. This story is woven and told through the love that your Dad and I feel for each other and for you.

Enjoy the show.

A handwritten signature in black ink, appearing to read 'Devon Healey', with a stylized flourish at the end.

Devon Healey, Playwright

LAND ACKNOWLEDGEMENT

Outside the March makes theatre on Turtle Island, the Land we are on, also known by many other names. We are specifically based in the Land known as Toronto, or Tkaronto, which includes the traditional territory of the Anishinaabeg, Cree, the Wendat, Haudenosaunee, the Mississaugas of the Credit First Nation, and is now home to many diverse First Nations, Inuit and Métis people.

We acknowledge, honour and work to act in solidarity with all Indigenous peoples. We also recognize that acknowledgement is only the first step in ending oppression and contributing to the repair of relationships with our neighbours and the Land we call home.

WELCOME NOTES

CO-DIRECTORS NOTES

Nate: Hey, I'm Nate Bitton.

Mitchell: Hi, I'm Mitchell Cushman, and together we're the Co-Directors of *Rainbow on Mars*. So Nate, along with Devon, aspects of your real life inspired the show. What's it been like to help this group of artists tell a story that's partially your own?

Nate: Well, it's been absolutely beautiful, though very few, if any, of the real life details that inspired this story were unknown, it is still a very different thing to tell your story with friends at dinner than it is to put a version of those words on paper and invite others into the journey of bringing that new version to life on stage. It can be intimidating and even scary to open up about these intimate parts of your real life self and invite others into telling of that story, even when it has been fictionalized to some degree. But in many ways, we're asking this team to do something even more intimidating, which is to be open and honest with us about the work we are creating. The openness of heart and honesty of thought that this group of artists has brought to this process has been transformative. Through the process of creating this show, which with such generous, caring and trusting artists, even I found new clarity to a story of me that I've been telling to friends at dinner and, let's be honest, strangers at bars, for 20 plus years.

Mitch, having created so many visually stunning immersive experiences over the years, how has your approach shifted with this project, or what has this project shifted for you?

Mitchell: What I love about immersive theatre is the pursuit of trying to create experiences for audiences that are active rather than passive. *Rainbow on Mars* feels active in a new kind of way, much more multi sensory. In the past, I think I've thought about active experiences for theater audience members as being either a physical journey or thinking in very visual terms. I didn't realize how much I think about theatre in largely visual terms, until working on the show. Over the last five years, working with you and Devon as we've begun to think about the sensorium for *Rainbow on Mars*, I've also found myself in my other work and projects thinking in a more sensorium way. I just did a different project where one of the major impact moments in the show was the smell of freshly baked bread, and that was an idea that came out of working on this show in parallel. I'm so excited to bring with me beyond *Rainbow on Mars*, aspects of this sensorium, because this piece has really, I think, shown how many different things can live alongside the visuals. There's such a rich sonic texture to how we've been working. Even that word texture, and seeing how our costume designer Anahita Dehbonehie and our scenic designer Nick Blais have been thinking in terms of texture in a very different way, and how light (from LX designer Melissa Joakim) can be perceived as well as seen. Air and breath also, these are all values that I'm going to bring forward in terms of thinking about how I can help create active experiences for audiences in the future.



Nate Bitton and **Mitchell Cushman**, Co-Directors

WELCOME NOTES

CHOREOGRAPHER'S NOTE

Working with Devon, Nate and Mitchell on *Rainbow on Mars* over the last five years has, for me, been artistically transformative. The relationship between blindness and dance, as two experiences that put us deeply in touch with our bodies, has opened up new modes of choreographic thinking and vast landscapes of inspiration. *Rainbow on Mars* casts dance as both the brightest and darkest forces in this world, shimmering at the edges of where words fail us, and driving the story forward. Movement is embedded in the script as deeply as any musical score, and responding to Devon's language with my own choreographic impulses has been joyful and expansive.

I am grateful that Devon felt dance essential to communicate blindness as it argues for dance's power to step beyond aesthetic and into connection and perception. Dance is often described as communicating what language cannot, and Devon's writing pulls us to focus on perception beyond sight, so in this work the unsaid and unseen move together in hopes of bringing truth to the stage.

Thank you to Hope, the whole team at The National Ballet of Canada and the Apprentice Dancers for embracing this project wholeheartedly. It is a thrill to bend the possibilities of ballet together, and to tread new ground with this company I love. Thank you to Mitchell and Outside the March for seeing a place for me on this team and for shepherding years of exploration, and to Nate and Devon for the inspiration and joyful collaboration at every turn.



Robert Binet, Choreographer

THE NATIONAL BALLET OF CANADA

We are thrilled to be partnering with Outside the March as we welcome a new community to experience dance and theatre in an immersive and captivating way. For The National Ballet of Canada, this collaboration marks meaningful growth in our Sharing the Stage programme, which began in 2019 to strengthen connections with Toronto's dance and theatre community. Through combined performances and accessible programming, we aim to cultivate new forms of expression and a rich performance experience for artists and audiences alike.

Rainbow on Mars brings a diverse array of creative perspectives to blindness, inspiring collective understanding through a deeply personal journey. It's a powerful example of access and aesthetics coming together in a way that elevates the art itself. This has been especially meaningful for the young dancers of our RBC Apprentice Programme. With this collaboration they are learning how to create work that is generous and expansive. This experience helps to embed accessibility into their artistic language, so it can continue to guide them in their professional careers.

In every sense, this is an exciting and significant step forward in our shared efforts to build a thriving, inclusive and connected arts community. We are grateful to Outside the March – and to all of you – for what is certain to be a memorable experience. Welcome everyone and enjoy the Performance!



Hope Muir, Joan and Jerry Lozinski Artistic Director, The National Ballet of Canada

RAINBOW ON MARS

Written and Created by Devon Healey
An Outside the March Experience
In co-production with The National Ballet of Canada and Peripheral Theatre

Co-Directors:
Nate Bitton and Mitchell Cushman

Choreographer
Robert Binet

Performers

Devon Healey
Iris

Nate Bitton
Lynk

Elliot Gibson
Arlo

Amy Keating
Chorus

Sofía Rodríguez
Chorus

Danté Prince
Chorus
with **Vanessa Smythe**
as THE VOICE

Listen to the performers' visual descriptions on [Soundcloud](#).

THE NATIONAL BALLET OF CANADA RBC APPRENTICE PROGRAMME DANCERS

Luiz Anselmo

Tom Cape

Ryan Kao Cheng

Jackson Hazlett-Stevens

Yezu Jang

Karin Laldjising

Campelle Malicse

João Massei

Heewon Moon

Celia Morrison

Felix Russell

Miyu Tobata

Production Team

Nick Blais*
Set & Props Designer

Heidi Chan*
Sound Designer & Composer

Anahita Dehbonehie
Costume Designer

Melissa Joakim
Lighting Designer

Keavy Lynch
Assistant Director

Vanessa Smythe, Nate Bitton, and Mitchell Cushman
Script Development Support

Katherine Semchuk and Liz Der
Rehearsal Assistants

Tori Morrison
Director of Production

Jeff Soucy
Stage Manager

Emily Cornelius
Assistant Stage Manager

Sebastian Marziali
Technical Director

Miles Keily-Baxter
Assistant Technical Director

Laura Delchiaro
Head of Wardrobe

Lochlan Cox
Head of Props

Michael Laird*
Sound System Design

Micah Champagne
Rigging Consultant

Marlee Bygate
Cutter

Gwyneth Whalen-Hughes
Stitcher

Niloufar Ziee and Madeline Ius
Wardrobe

Camille Moonbeam
Head Technician

Nikita Siopis, Kim Schaedlich, Morgan Angus, Damon Jang
Build Crew

Lillian Moon
Vinyl Cutter

*Indicated designers on this production are represented by the Associated Designers of Canada, IATSE Local ADC659

Producing Team

Lucy Coren and Laura McCallum
Producers

Laura Philipps
Associate Producer

Rachel Marks
Access Consultant

Madeleine Brown
Box Office Manager

Karthy Chin
Outreach and Front of House Manager

Griffin McInnes
Marketing Director

Kyah Green
Marketing Associate

Suzanne Cheriton | Red Eye Media
Publicity

Greg Jukes
Digital Marketing Support

Dahlia Katz
Promotional Photography

**Will Innes |
Peach Juice Creative**
Promotional Videography

Raul Delgado
Promotional Graphic Design

Jared Olsever
Teaser Poster Illustration
and Design

Michael Stevens
Program Design

Heidi Chan
Promotional sound and music

Outside the March is a proud member of the Toronto Alliance for the Performing Arts (TAPA). We engage professional artists under the terms of the Independent Theatre Agreement (ITA) with Canadian Actors' Equity Association (CAEA).

Ada Slaight Hall and The National Ballet of Canada employ workers of IATSE Local 58 and IATSE Local 822

The National Ballet of Canada Production Team

Christopher Dennis
Director of Production

Peter Eaton
Technical Director

Gerard Roxburgh
Artistic Administrator

Greta Hodgkinson, O.Ont.
Apprentice Programme Director

Zhanna Vaszilenko
Rehearsal Pianist

Stacy Dimitropoulos
Head of Wardrobe Production

Alex Butterworth
Dresser

Audio poster

Written by **Devon Healey**

Conceived and produced by
Griffin McInnes

Sound design by
Heidi Chan

Music by
Heidi Chan with Malia Rogers

Voiced by
Devon Healey
and **Vanessa Smythe**

Listen to the [audio poster on Soundcloud](#)

RAINBOW ON MARS

BIOS



Devon Healey (she/her)

Co-Producer / Playwright / Performer (Iris)

For Outside the March: *The Tape Escape* | Blindness and Performance Consultant; *Trojan Girls* | Access Committee Member

Devon Healey is an Assistant Professor of Disability Studies at OISE, University of Toronto. All of her work is grounded in her experience as a blind woman guided by a desire to show how blindness specifically and disability more broadly can be understood as offering an alternate form of perception and is thus, a valuable and creative way of experiencing and knowing the world. She is the author of, *Dramatizing Blindness: Disability Studies as Critical Creative Narrative* (Palgrave Macmillan). Devon is currently the Scholar-in-Residence with Fall for Dance North and the co-founder of Peripheral Theatre. With her long-time collaborator, choreographer Robert Binet, Devon's work in blind perception has been featured at the Royal Ballet and the Queensland Ballet.



Nate Bitton (he/him)

Co-Producer / Co-Director / Performer (Lynk)

For Outside the March: Debut

Other Theatre: As Fight Director: *Sweeny Todd* (Talk is Free Theatre); *Twelfth Night*, *Hamlet*, *Comedy of Errors*, (Shakespeare Bash'd), *Rocky Horror Show*, *Heathers*, *Hamlet*, *Jesus Christ Superstar* (Hart House Theatre).

As Performer: *Macbeth* | Soldier (Canadian Opera Company); *Hamlet* | Laertes, *Goodnight Desdemona/Good Morning Juliet* | Romeo/Iago, *Bone Cage* | Jamie (Hart House Theatre); *Twelfth Night* | Antonio, *Macbeth* Lennox and Young Siward (Shakespeare Bash'd)

Film & TV: *Star Wars Battlefront II: Rivals* | Stormtrooper/Stunts (EA)

Nate is a visually impaired, award-winning Fight Director, stage combat instructor, performer and director. He is a graduate of the University of Toronto Mississauga/Sheridan College Theatre and Drama Studies program and is a certified Fight Director and Instructor with Fight Directors Canada. Nate's work explores and engages storytelling through movement and staged violence guided by a commitment to creating safe and supportive environments in which performers can flourish.



Mitchell Cushman (he/him) | Co-Director / OtM Artistic Director

For Outside the March: *Performance Review, The Death of Disney, No Save Points, Trojan Girls, The Tape Escape, The Flick, Dr. Silver, Jerusalem, TomorrowLove_{TM}, Mr. Burns, Vitals, Terminus, Mr. Marmalade.*

Other Theatre: *Treasure Island, Breath of Kings, Possible Worlds* (Stratford); *Age is a Feeling, The Ex-Boyfriend Yard Sale* (Soulpepper / Haley McGee); *Comfort Food* (Crows); *Sweeney Todd* (TIFT); *The Effect, Hand to God, The Aliens* (Coal Mine); *Brantwood* (Sheridan).

Film & TV: *Lessons in Temperament* (TVO/LevelFilm).

Mitchell's work has been seen on stages as large as The Stratford Festival, as intimate as kindergarten classrooms, and as far flung as London, New York, Munich and Japan. He has received the Siminovitch protégé award, two Dora Awards for Outstanding Direction, four Doras for Outstanding Production, and his productions have received 14 Toronto Theatre Critics Awards. He holds an MFA in Directing from the University of Alberta.



Robert Binet (he/him) | Choreographer

For Outside the March: *TomorrowLove_{TM}*

Robert Binet is a choreographer, curator and leader and has created works for The National Ballet of Canada, The Royal Ballet, The New York City Ballet and more. Binet was Choreographic Associate with The National Ballet of Canada from 2013-2024 and created 16 works for the company, including *The Dreamers Ever Leave You*, an immersive ballet first performed at the Art Gallery of Ontario and later toured within Canada, the United States, the United Kingdom and Germany, and the original choreography for Karen Kain's *Swan Lake*. Binet's *Dark with Excessive Bright* for The Royal Ballet which was hailed as 'intoxicating' by The Times. In November 2024, Binet was appointed Artistic Director and Co-CEO of Fall for Dance North, Toronto's premier international dance festival.



Elliot Gibson (they/them) | Performer (Arlo)

For Outside the March: Debut

Other Theatre: *An American in Paris* (Sheridan College Artistic Teams Project); *Dogfight* (Sheridan College Artistic Teams Project); *A Light In The Dark* (Canterbury High School)

Rainbow on Mars marks my debut as a professional actor here in Toronto! I could not be more ecstatic to be starting my journey with such an incredible group of people on a project I believe so strongly in. As a disabled performer, I think accessibility and representation within theatre—for audiences and actors alike—is an integral part of fostering inclusivity and sparking challenging conversations that broaden the potential for possibility.



Amy Keating (she/her) | Performer (Chorus)

For Outside the March: *Trojan Girls*; *The Flick*; *TomorrowLove_{TM}*; *Mr. Burns*; *Passion Play*; *Mr. Marmalade* (Dora Nomination); *Oh the Humanity*.

Other Theatre: *Long Day's Journey Into Night* | Cathleen (Stratford Festival); *The Glass Menagerie* | Laura (The Grand Theatre); two seasons at The Blyth Festival.

Film & TV: *Ginny & Georgia* (Netflix), *Reacher* (Prime); *Murdoch Mysteries* (CBC).

Amy is a three-time Dora nominated actor, and a founding member and Artistic Associate of Outside the March. Catch her next in *Dance Nation* at The Coal Mine and *Medusa* by Erin Shields at Soulepper. Amy is wildly delighted to have been a part of the *Rainbow on Mars* journey for a while now, and is very grateful to Devon and the whole team for the opportunity to explore a speck of Blindness.



Sofía (Sof) Rodríguez (they/she) | Performer (Chorus)

For Outside the March: Debut

Other Theatre: *Peace Country* (Rice & Beans); *mientras tanto*// 缺口 (Rhubarb); *The Solitudes* (Aluna/ Nightwood); *Beautiful Man* (Factory Theatre); *Shadow Girls* (Pencil Kit Productions)

Film & TV: *Last Call*, *Catsitters*, *Sinvergüenzilla* in 'First Kiss' (Inside Out); *The Morning After* (Inside Out/ LA Outfest); *How to Die Alone* (Hulu)



Danté Prince (he/him) | Performer (Chorus)

For Outside the March: *The Tape Escape, Dr. Silver*

Danté Prince is an Artist born and raised in Scarborough, Ontario. He self describes as having an obsession with the craft of storytelling. Committing himself to refine his discipline. To be the best Actor, Playwright, or whatever else he can be. He feels very grateful to have been able to do this as a career. Living out long time dreams that even he didn't know were there. And he hopes to eventually be able to share his art with everyone reading this.



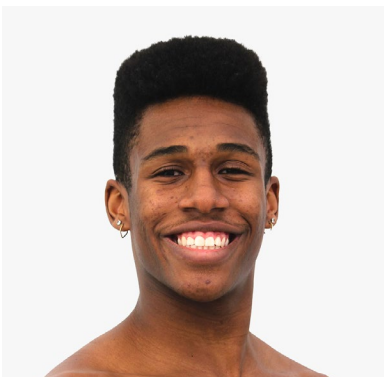
Vanessa Smythe (she/her) Performer (THE VOICE) / Script Consultant

For Outside the March: *The Tape Escape*

Other Theatre: *Tell You A Story, For Both Resting and Breeding* (Talk Is Free Theatre); *In Case We Disappear* (Intl' Tour)

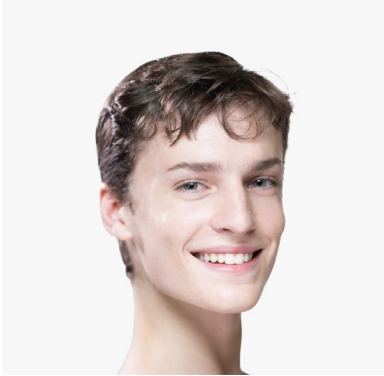
Film & TV: *Trap* (M Night Shyamalan), *Sheriff Country* (CBS), *The Expanse* (Alcon), *Ripple* (Lionsgate), *Hudson & Rex*, *The Players*, *Star Trek: SNW*, *Less Than Kosher*, *Murdoch Mysteries*, *Heirlooms*, *Single Woman Seeking Child*.

Vanessa's solo show *In Case We Disappear* was named one of the best shows at the Edinburgh Fringe and was Critic's Pick in 5 publications. She's currently developing a new solo show with the support of Seth Barrish (The Barrow Group). Thank you to Miles and his Dadda for being on this ride with us every step of the way. And thank you to Devon for being such an inspiring presence in my life. I'll never look at anything the same way.



Luiz Anselmo (he/him) The National Ballet of Canada RBC Apprentice Programme Dancer

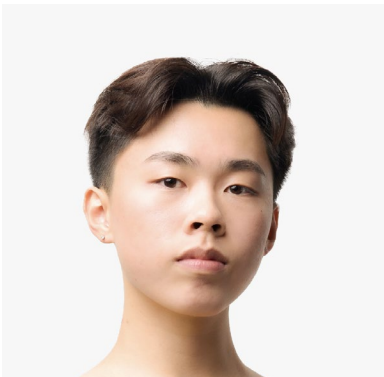
Luiz Anselmo was born in Rio Piracicaba, Brazil and trained at Escola do Teatro Bolshoi no Brazil. He joined The National Ballet of Canada as an RBC Apprentice in 2024.



Tom Cape (he/him)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

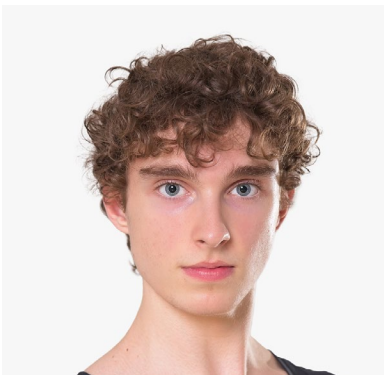
Tom Cape was born in Harrogate, England and trained at The Royal Ballet Upper School in London. He joined The National Ballet of Canada as an RBC Apprentice in 2024.



Ryan Kao Cheng (he/him)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

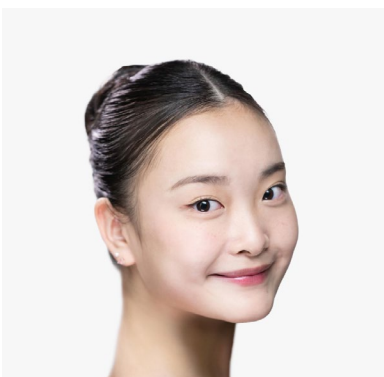
Ryan Kao Cheng was born in Walnut Creek, California and trained at New Ballet in San Jose, California and Canada's National Ballet School. He joined The National Ballet of Canada as an RBC Apprentice in 2024.



Jackson Hazlett-Stevens (he/him)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

Jackson Hazlett-Stevens was born in Reno, Nevada and trained at the European School of Ballet in The Netherlands. He joined The National Ballet of Canada as an RBC Apprentice in 2025.



Yeju Jang (she/her)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

Yeju Jang was born in Seoul, South Korea and trained at The Royal Ballet Upper School in London. She joined The National Ballet of Canada as an RBC Apprentice in 2024.



Karin Laldjising (she/her)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

Karin Laldjising was born in Kuala Lumpur, Malaysia and trained at Canada's National Ballet School. She joined The National Ballet of Canada as an RBC Apprentice in 2024.



Campbelle Malicse (she/her)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

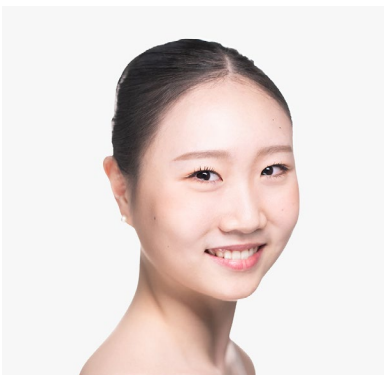
Campbelle Malicse was born in Hermosa Beach, California and trained at San Francisco Ballet School in California. She joined The National Ballet of Canada as an RBC Apprentice in 2025.



João Massei (he/him)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

João Massei was born in São José dos Campos, Brazil and trained at Canada's National Ballet School. He joined The National Ballet of Canada as an RBC Apprentice in 2024.



Heewon Moon (she/her)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

Heewon Moon was born in Seoul, South Korea and trained at The Royal Ballet Upper School in London. She joined The National Ballet of Canada as an RBC Apprentice in 2025.



Celia Morrison (she/her)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

Celia Morrison was born in Kansas City, Missouri and trained at The Rock School for Dance Education in Philadelphia, Pennsylvania. She joined The National Ballet of Canada as an RBC Apprentice in 2025.



Felix Russell (he/him)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

Felix Russell was born in Leicester, England and trained at the European School of Ballet in The Netherlands. He joined The National Ballet of Canada as an RBC Apprentice in 2025.



Miyu Tobata (she/her)

**The National Ballet of Canada RBC Apprentice Programme
Dancer**

Miyu Tobata was born in Tokyo, Japan and trained at the Vagnova Ballet Academy in Russia. She joined The National Ballet of Canada as an RBC Apprentice in 2025.



Nick Blais (he/him) | Set and Props Designer

For Outside the March: ...*The Death of Walt Disney*, *R.A.V.E.*, *Lessons in Temperament*, *Trojan Girls* & *The Outhouse of Atreus*, *The Flick*, *Dr. Silver*, *Jerusalem*, *TomorrowLove_{TM}*, *Mr. Burns*, *Terminus*.

Other Theatre: *Table for Two*, *Wildwoman* (Soulpepper); *Erased* (Open-Heart Surgery / Theatre Passe Muraille); *Job*, *Case for the Existence of God*, *Effect*, *Marjorie Prime* (Coal Mine); *Things I Know to be True* (Mirvish/Company); *Vespers* (Royal Winnipeg Ballet).

Nick Blais designs all manner of discipline and venue: from theatres, parks, abandoned buildings, schools, storefronts, living rooms and concert halls. Nick specializes in creating thematic, impactful designs, and transforming unconventional spaces into immersive, dramatic environments. He has been the recipient of Dora Mavor Moore awards in Toronto for set and lighting design, nominated for the Virginia Myrtle Cooper award in costume design, and various other awards and nominations across the country. As Head of Design for Outside the March, Nick is working to expand the reach and importance of design in storytelling and placemaking. Nblaisdesign.com



Heidi Chan (any pronoun) | Sound Designer

For Outside the March: *Trojan Girls* & *The Outhouse of Atreus*, *No Save Points*, ...*The Death of Walt Disney*, *Performance Review*

Other Theatre: *The Orphan of Chao* (Shaw); *Trials of Maggie Pollock*, *The Farmerettes*, *Café Daughter*, *Team on the Hill*, *Wing Night at the Boot* (Blyth); *Dissonant Species*, *Waterfall* (Theatre Gargantua); *The Tempest* (Company of Fools); *A Number* (That Arts Group); *Anahita's Republic* (Bustle & Beast); *The Washing Machine* (Red Beti); *Iphigenia and the Furies* (On Taurian Land) (Sagacollectif, TPM); *Madam Mao* (Azure River); *A Midsummer Night's Dream* (Shakespeare's Globe-UK); *Macbeth*, *Titus Andronicus 2.0* (Tang Shu-wing Studio-Hong Kong)

Film: (Sound/Dialogue Editor & Foley Artist): *Sparrow*, *Storm Riders* – *Clash of the Evils*, *All About Women*, *Vengeance*, *Accident* (Milkyway Image-Hong Kong)

Heidi plays bamboo flutes and percussion in a Japanese folk ensemble, and sometimes makes noises with synthesizers. Heidi is obsessed with 80s Cantopop.



Anahita Dehbonehie (she/her) | Costume Designer

For Outside the March: *Performance Review*, ...*The Death of Walt Disney*, *No Save Points*, *Trojan Girls*, *Something Bubbled*, *Something Blue*, *The Ministry of Mundane Mysteries*, *Stupidhead*, *The Tape Escape*, *Dr. Silver*, *TomorrowLove_{TM}*, *Vitals*

Other Theatre: *Behind the Moon* (Belfry); *The Hooves Belonged to The Deer* (Tarragon); *The Amen Corner*, *Chitra* (Shaw Festival); *English*, *Guide to Being Fabulous*, *Jesus Hopped the A Train* (Soulpepper); *Tyson's Song* (Pleiades)

Film & TV: *The Young Arsonists*, *The Players* (TIFF)

Anahita Dehbonehie is an Iranian artist currently based in Toronto. Her practice extends across design, direction and playwriting. She is committed to work that questions positions of power and creates space for contemporary conversation.

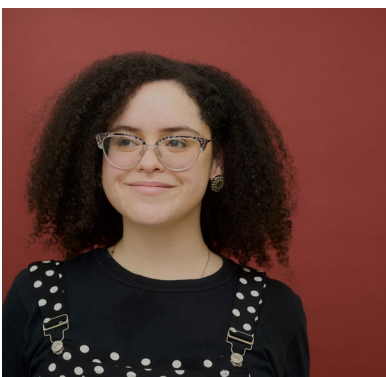


Melissa Joakim (she/her) | Lighting Designer

For Outside the March: *No Save Points*

Other Theatre: *Sea Sick* (Theatre Centre); *Moon Child* (Adelheid Dance Projects); *Toka* (Theatre Passe Muraille); *This is the Point* (Theatre Centre and Ahuri Theatre); *Isitwendam* (Bound to Create Theatre); *Flashing Lights* (Bad New Days and Ahuri Theatre)

Artist represented at Oeno Gallery; Installation Artist at Lumiere the Art of Light 2023 & 2024; Resident Artist at The Museum of Loss and Renewal; Lighting Design for site-specific installation *Confluence* (The Bentway)



Keavy Lynch (she/her) | Assistant Director / OtM Artistic Associate

For Outside the March: *Performance Review* | Assistant Director

Film & TV: Writer on series like *Pretty Hard Cases*, *Shelved*, *Bria Mack Gets a Life*, and the un-produced season 2 of BET+/CBC's landmark prestige drama *The Porter*.

Keavy Lynch is a prodigal theatre-maker who has written for some of Canada's most beloved cancelled TV series. She's thrilled to be joining OtM through a Metcalf Performing Arts Internship.



Katherine Semchuk (she/her) | Rehearsal Assistant

For Outside the March: Debut

Originally from Edmonton, AB, Katherine is a Tkaronto-based dancer, choreographer, educator, rehearsal director and arts coordinator. She is a graduate of The School of Toronto Dance Theatre and has had the pleasure of working with and learning from artists across Canada including Good Women Dance Collective, Kaeja d'Dance, Project InTandem, Tapestry Opera, Mateo Galindo Torres, Sasha Ivanochko, Tia Kushniruk, Naishi Wang and William Yong. Since 2019, she has been working closely with Peggy Baker through mentorship, learning and performing solo repertoire and new work collaborations. In 2023 she toured her Dora Award-nominated duet *Maybe we Land* with collaborator Meghann Michalsky across Canada. She is currently a company member with Radical System Art (Shay Kuebler/Vancouver) and Côté Danse (Guillaume Côté/Toronto), and is a faculty member at Dance Arts Institute.



Liz Der (she/her) | Rehearsal Assistant

For Outside the March: *Trojan Girls* & *The Outhouse of Atreus*.

Other Theatre: *I love the smell of gasoline* (Pencil Kit Productions/ Expanse Festival); *The House of Bernarda Alba* (Aluna/ Modern Times); *Fearless* (fu-GEN).

Film & TV: *The Handmaid's Tale* (Hulu); *Cat Sitters: The Short* (Pencil Kit Productions); *Chucky* (SyFy).

Liz is featured as a voice actor in *Tunnel Runners* (PlayME/CBC Podcasts); catch Liz in Nightwood Theatre's upcoming production of *Enormity, Girl, and the Earthquake in Her Lungs*.



Tori Morrison (she/her) | Director of Production

Tori Morrison is the Director of Production at Outside the March. She is an award-winning producer, production manager, composer, video designer, and sound designer. She is passionate about process, and the creative journey from an idea to fruition. She is 1/2 of the producing team for Tiny Bear Jaws (an independent theatre company with teeth) and she makes work with writer David Gagnon Walker as Strange Victory Performance. She has toured work around Canada and internationally bringing shows to France, Finland, the United States and Australia. Find out more about her work at torigmorrison.com.



Jeff Soucy (he/him) | Stage Manager

For Outside the March: ...*The Death of Walt Disney*, *No Save Points*

Other Theatre: *The Effect* (Coal Mine Theatre); *Titanique* (Segal/Mirvish); *Halfway There* (Drayton Ent.); *Mamma Mia!* (Tweed & Co); *Les Zinspiré.e.s 11*, *Le club des éphémères* (TfT); *très loin* (BoucharDanse); *Sweeney Todd*, *Cock*, *Pal Joey* (TIFT); and *Heroine* (TNB).

Jeff is a Toronto-based bilingual theatre maker originally from New Brunswick. He's an alumnus of the Randolph College for the Performing Arts. Thank you to my parents, family and friends for their endless support and to Mitchell for his renewed trust. [@jeff_makes_theatre](#)



Emily Cornelius (she/her) | Assistant Stage Manager

For Outside the March: Debut

Other Theatre: As Apprentice Stage Manager: *Titanique* (Mirvish Productions); *Sankofa: A Soldiers Tale Reimagined* (Art of Time Ensemble); *Full Monty: The Musical* (Capitol Theatre); *Discovering Allan Sherman* (Harold Green Jewish Theatre Company); *El Terremoto* (Tarragon Theatre); *Withrow Park* (Tarragon Theatre); *Dear Jack, Dear Louise* (HGJTC); *The Hooves Belonged to the Deer* (Tarragon Theatre).

As Child Chaperone: *Joesph and the...* (Mirvish Productions); *The Lion King* (Mirvish Productions)

Emily is a Toronto based stage manager and musical theatre vocalist. She is excited to work with Outside the March on her first assistant stage management show post apprenticeship. Emily is a partially sighted theatre creator and is very excited to work on this production. and to Mitchell for his renewed trust.



Sebastian Marziali (all pronouns) | Technical Director

For Outside the March: *Performance Review*

Other Theatre: *Streetcar Named Desire* | Pablo (Soulpepper Theatre); *Quartet / V* (Other Hearts); *Homelands* | Lighting Designer (Kaha:wi Dance Theatre); *Convictions & Les Zinspiré.e.s : Onze calme et on continue* | Lighting and Set Designer (Le Théâtre français de Toronto)

Sebastian Marziali is an award winning international burlesque performer *El Toro*.



Laura Delchiaro (she/her) | Head of Wardrobe

For Outside the March: Debut

Other Theatre: Costume Designer: *People, Places, and Things* (Coal Mine Theatre); *The Bidding War* (Crows Theatre); *Oliver!* and *Chicago* (YES Theatre); *Gem of the Ocean* (Shaw Festival); *Heroes of the Fourth Turning* and *Prodigal* (Howland Company).

Laura is a Dora Award-nominated costume designer and technician based in Toronto. She is also a two-time nominee for both the Virginia and Myrtle Cooper Award in Costume Design, and for the Pauline McGibbon Award for production craftsperson. Find her online at lauradelchiarodesign.com and on Instagram at [@lauradelchiarodesign](https://www.instagram.com/lauradelchiarodesign)



Lochlan Cox (he/they) | Head of Props

For Outside The March: Head of Props for *No Save Points*

Other Theatre: *Comfort Food* (Crow's Theatre); *Trident Moon* (Crow's Theatre); *There is Violence and there is Righteous Violence and there is Death, or The Born Again Crow* (Native Earth Performing Arts/Buddies in Bad Times)

Lochlan is a prop maker and visual artist based in Toronto, Ontario. Having been raised on re-tellings of world mythologies, he has always been fascinated with fitting together different methods of storytelling. Lochlan is very excited to be able to rejoin the Outside the March team for *Rainbow on Mars*!



Miles Keily-Baxter (they/them) | Assistant Technical Director

For Outside The March: *Performance Review*

Other Theatre: *Spring Awakening* | Technical Director (Contact Theatre); *POTUS* and *15 Dogs* | Associate Head of LX (Segal Centre)

Recently moving from Montreal, Miles is a TD and Tech with a specialism in Lighting. They are excited and proud to be working for Outside the March



Michael Laird (he/him) | Sound System Designer

For Outside the March: *Trojan Girls & The Outhouse of Atreus*

Other Theatre: *Piaf/Dietrich* (Mirvish Productions); *Next to Normal*, *Fun Home*, *Onegin*, *Once On This Island* (Musical Stage Company); *John* (The Company Theatre); *Seussical*, *Annie*, *Cinderella*, *A Year with Frog and Toad* (YPT); *Joni Mitchell: River* (The Grand Theatre); *West Side Story*, *Avenue Q*, *Romeo & Juliet*, *Spamalot!* (Citadel Theatre); *Great Expectations*, *Barber of Seville* (Soulpepper); *Evil Dead: The Musical*, *Cannibal! The Musical* (Starvox); *A Beautiful View* (da da kamera)



Lucy Coren (she/her) | Producer

For Outside the March: *Performance Review*, *Program Sound*

Other Theatre: *Transfers* and *It's a Shame* (Summerworks); *How We Play(ed)* (Theatre Direct); *Football Fathers* (De Grote Poste).

Lucy a producer and theatre-maker. She received her MA in Dramaturgy from the University of Kent and worked for several years in the UK for companies such as Theatre Royal Plymouth, Tramshed Arts, Tobacco Factory Theatres and Pegasus Theatre. Since returning to Canada in 2020 she's produced for Factory Theatre, Native Earth Performing Arts and Outside the March. She is currently the Program Director of NEPA's Indigenous Producers Training Program and Associate Producer for the National Arts Centre Professional Development Department.



Laura McCallum (she/her) | Producer

For Outside the March: Associate Producer: *Performance Review*, *R.A.V.E.*, *...The Death of Walt Disney*, *No Save Points*, *Trojan Girls & The Outhouse of Atreus*.

Producer: *The Ministry of Mundane Mysteries*.



Laura Philipps (she/her) | Associate Producer

For Outside the March: Debut

Other Theatre: *PUBLIC CONSUMPTION*, *HONEY I'M HOME*, *Safe and Sorry*, *Mr. Truth* (Lester Trips); *What Brings You In* (Leslie Ting Productions); *Perceptual Archaeology (or How To Travel Blind)* (Fire and Rescue Team and Crow's Theatre), *Henry G20* (Luminato Festival and The Bentway Conservancy)

Film & TV: *DAYGAMERS* (in development) and *Content Farm* (Lester Trips),

Laura Philipps is a Producer and Production Manager of theatre, dance, and multimedia performance works. As co-founder of Action Pants, she works on research with University of Calgary into new creation methods integrating human-computer interaction and live performance.

www.lauraphilipps.com



Rachel Marks (she/her) | Access Consultant

For Outside the March: Debut

Rachel is a Relaxed Performance and Access Consultant. She works with arts organizations like The National Ballet of Canada, Toronto Symphony Orchestra, Roseneath Theatre, Stratford Festival, Orchestras Canada, and the Canadian Opera Company to welcome d/Deaf and Disabled artists and audiences into their spaces and their work. She has curated and facilitated a national six-session learning series on arts access and is a sought after international speaker and artist. Rachel's personal artistic practice centres on creating sensory theatre for Disabled children and seniors. Rachel is thrilled to be working with Outside the March as Accessibility Consultant on *Rainbow on Mars*!



Madeleine Brown (she/her) | Box Office Manager

For Outside the March: *The Ministry of Mundane Mysteries*

Other Theatre: Playwright: *Fit But Not Hot* (Theatre Aquarius Brave New Works Festival); *Give 'em Hell* (Theatre Direct/Prairie Fire, Please/4th Line Theatre/Peterborough Museum and Archives); *Margaret Reid* (Here For Now Theatre); *Tryouts* (Driftwood Theatre).

Performer: *Knocking on Doors*, *Health Care: Code Blue*, *Never in the Room* (Mixed Company Theatre); *Elements Within Us*, *What A Plan Needs* (L'Arche Toronto Sol Express)

Film & TV: various national commercials

www.thatmadeleinebrown.com



Griffin McInnes (he/him) | Marketing Director

For Outside the March: Marketing Director: *Rainbow on Mars*, *Performance Review*, ...*The Death of Walt Disney*, *No Save Points*, *Trojan Girls*. Director/Co-Director: *The Ministry of Mundane Mysteries*, *The Stream You Step In*, *A Community Target*. Creative Producer/Dramaturg: *R.A.V.E.*, *Program Sound*, *The Tape Escape*.

Griffin McInnes is a theatre maker with a creation practice guided by the belief that form—how performance is experienced—is singularly powerful. He's an experienced producer and a core team member at Outside the March, and was Tarragon Theatre's 2023 Bulmash-Siegel award recipient. Read more about his work at griffinmcinnes.com



Kyah Green (they/them) | Marketing Associate

Kyah Green (they/them) is a screenwriter from Toronto, Ontario. They have written for multiple award winning series including CBC's *Sort Of* and Season 4 of *Corner Gas Animated*.

OUTSIDE THE MARCH

ABOUT OUTSIDE THE MARCH

Outside the March creates unforgettable immersive encounters—redefining the experience of theatre for a new generation of audiences. Since 2009 we've welcomed our audiences to over 30 critically celebrated, award-winning productions that seek to embody our values of Curiosity, Care, Thrills, Connection and Immersion. To learn more about us, check out our website: outsidethemarch.ca

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If we have erred in the spelling, listing or omission of your name, please accept our sincerest apologies and contact us at **mitchell@outsidethemarch.ca** so we may correct our records for future publications.

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Peripheral Theatre

At its heart, Peripheral Theatre is committed to engaging with unimagined performers from the periphery as a way to reimagine not only the stories we tell but also the ways we tell them.

Mandate

Unimagined:

Peripheral Theatre lives in the unimagined, on the periphery of what is usually imagined and what is not. The realm of the unimagined, the periphery, is the heart of the creative process that is - Peripheral Theatre.

Engaging The Sensorium:

Access and accomodation are not, for Peripheral Theatre, extras or add-ons to the creation, production and performance of its work. Instead, they are built into all creative processes of the work of Peripheral Theatre and are an integral part of its being.

We imagine unimagined performers and performances from the periphery and bring them to life through reimagining their sensorium. PT reimagines how blind people see in relation to the ever-present sensorium of sight, a relation that inscribes an unimagined texture on to the life of blindness and sight as they move in the world together. Our commitment is to reimagine and perform blindness as a creative possibility in how everyone perceives and understands the world in which they live. While blindness is not the topic of every work of PT, it is alive in all of its' performances, in the creation and creators, in the cast and in the audience.

[**www.peripheraltheatre.com**](http://www.peripheraltheatre.com)



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Erica Lall
Photo by Karolina Kuras

About The National Ballet of Canada

One of the top international ballet companies, The National Ballet of Canada was founded in 1951 by Celia Franca. Today, the company is among the world's finest, with 70 dancers and its own orchestra. The National Ballet has a history of pre-eminent Artistic Directors and in January 2022, welcomed Hope Muir to the role. Renowned for its diverse repertoire, the company performs traditional full-length classics, embraces contemporary work and encourages the creation of new ballets as well as the development of Canadian choreographers. The company's repertoire includes works by Frederick Ashton, George Balanchine, Aszure Barton, Marie Chouinard, John Cranko, William Forsythe, Alonzo King, James Kudelka, Wayne McGregor, Kenneth McMillan, John Neumeier, Rudolf Nureyev, Crystal Pite, Emma Portner, Alexei Ratmansky, Christopher Wheeldon, William Yong and the company's Choreographic Associates Guillaume Côté and Ethan Colangelo, among other creators. The National Ballet tours in Canada, the US and internationally with appearances in Paris, London, Moscow and St. Petersburg, Hamburg, New York City, Washington, D.C., Los Angeles and San Francisco.



Heather Ogden and Harrison James in *AFTER THE RAIN*
at Sharing the Stage at Harbourfront Centre
Photo by Karolina Kuras.

About Sharing the Stage

Launched in 2019 with the generous support of the Metcalf Foundation, Sharing the Stage connects The National Ballet of Canada with Toronto's dance and theatre community through shared performances and accessible programming. It began with outdoor performances at Harbourfront Centre featuring several Toronto dance companies such as Compañía Carmen Romero, Esie Mensah Creations, Holla Jazz and Little Pear Garden Dance Company, Lua Shayenne Dance Company and Rock Bottom Movement. The programme has expanded to include a performance featuring Nova Dance and National Ballet artists at the Four Seasons Centre for the Performing Arts in the Richard Bradshaw Amphitheatre and now the National Ballet is delighted to partner with Outside the March for the world premiere of *Rainbow on Mars*.

The National Ballet of Canada's Accessibility Initiatives are made possible thanks to lead philanthropic support by The Anna McCowan-Johnson Dance Accessibility Fund, The Lawrence Schafer Foundation, The McLean Foundation with additional support from Ruth Watts-Gransden.

THANK YOU

Thank you to The National Ballet of Canada Apprentice Dancers

Maisee Anderson
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Connor Hamilton
Isabella Kinch
Lindy Mesmer
Jordan Micallef
Keira Sanford
Pravda Tranfield
Yi-Min Tsung
Taïs Vinolo
Oliver Yonick
Ana Zamora

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